



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

25th to November 23d. It will comprise original paintings in oil, water color, pastel and other mediums, completed within two years. Three diplomas will be awarded for merit; in addition to which special mention will be made of the best work in water color or pastel.

The jury of selection comprises, not only Pittsburgh artists, but artists in Philadelphia and New York. Mr. James Bonar is Chairman of the Exhibition Committee.

The National Institute of Arts and Letters will hold its annual meeting at the Chicago Art Institute in November at the time of the opening of the Annual Exhibition of oil paintings and sculpture by American artists. The opening reception, to be held November 14th, will be made a reception to the National Institute, and a special exhibition will be arranged of the works of artists who are members of this organization.

The Corcoran Gallery of Art in Washington has recently acquired a portrait of Commodore Morris painted by Ary Scheffer and presented to Mrs. Morris by LaFayette in 1826. The painting was given to the Corcoran Gallery by the heirs of Mrs. Morris and is accompanied by the original letter of gift. It is of interest, not only historically, but as a work of art of unusual force and character.

The American Academy in Rome has received from Mrs. F. D. Millet the collection of costumes assembled by her distinguished husband. This collection is considered one of the largest and best in existence and will be of incalculable value to the students of the Academy who will now have its free use.

A meeting of the Directors of the American Federation of Arts was held on the 13th of October. Many matters of importance were considered and plans made for the further development of the Federation's work. The next Convention will be held in May at Chicago.

TABLE SHOWING TARIFF ON ART

	Painting	Statuary	Drawings	Etchings	Engravings	Antiquities
1789	5	5	5	5	5	*
1790	10	10	10	10	10	*
1792	10	10	10	10	10	*
1794	10	10	10	10	10	*
1800	12½	12½	12½	12½	12½	*
1804	15	15	15	15	15	*
1812	30	30	30	30	30	*
1816	15	15	15	15	15	*
1832	Free	Free	Free	15	15	*
1841	20	20	20	30	20	*
1842	20	20	20	20	20	*
Marble	30					
1846	Free †	Free †	20	10	10	Free
1857	"	"	15	8	8	"
1861	10	10	10	10	10	"
1862	10	10	10	20	20	"
1864	10	10	10	25	25	"
1870	10	10	10	25	25	"
1872	10	10	10	25	25	"
1883	30	30	20	25	25	"
1890	15	15	20	25	25	"
1894	Free	Free	Free	Free	Free †	"
1897	20	20	20	25	25	*
Payne tariff						
1909	15	15	15	15	15	15
Underwood tariff	Free	Free	Free	Free	Free	Free

* Dutiable according to material until 1846 and in 1897.

† Free if objects of taste—not as merchandise.

‡ Prints 20 years old, otherwise 25%.

BOOK REVIEWS

LAWRENCE. BY SIR WALTER ARMSTRONG. Charles Scribner's Sons, New York, Publishers.

This is an interesting biography, giving both historical facts concerning Sir Thomas Lawrence's life and also a very astute and just estimate of the value of his works. Sir Walter Armstrong writes as one having not only authority but broad vision, and what he says, therefore, is of more than usual interest. He does not, in writing of Lawrence, forget the great artists who preceded him, nor in becoming his biographer lay aside his critical judgment. As a biographer, however, he is open-minded, accurate and just. The story is engaging, the facts and comments worth remembering, and the catalogue of works

by Lawrence, with which the book is concluded, is of much value. There are forty-one full-page illustrations, and the style of publication is all that could be desired.

OLD HOUSES IN HOLLAND. Special Spring Number of the International Studio. Text and Illustrations by SYDNEY R. JONES, with some additional plates in color by other artists. Edited by Charles Holme. John Lane Company, London and New York, Publishers. Price \$3.00 net.

Like all the special numbers of the *International Studio* this volume is chiefly given over to illustration, making up no less than one hundred and fifty-two full pages of drawings by Mr. Sydney R. Jones as well as eight or more excellent color reproductions of paintings by de Hooch, Vermeer and others. Both illustrations and text refer first to the exterior of Dutch homes, both urban and suburban, and then proceed to exposition of interiors and other decorations. There are charming drawings not only of whole façades, but of doorways, windows, dormers and chimneys. There is something, as the author himself says, intimate and homey in the Dutch architecture, which is very truly an expression of the character of the Dutch people.

HERALDRY FOR CRAFTSMEN AND DESIGNERS. BY W. H. ST. JOHN HOPE, Litt.D., D.C.L. The Macmillan Company, New York, Publishers. Price \$2.25.

As the first of a series of handbooks on the artistic crafts this volume is not only pleasing in itself but an earnest of good things to come. The purpose of the series is twofold—to provide trustworthy text-books of workshop practice from the viewpoint of experts, and to treat design as an essential part of good workmanship. A further aim, and one in which all must be in sympathy, is to induce through knowledge persons who have artistic inclinations to turn to the art-crafts rather than to the fine arts with the greater hope of finding therein adequate expression. It is from this broad point of view that the subject of heraldry is treated, frankly, practically

and in a way which the student and designer will find of the utmost value.

THE ESSENTIALS OF COMPOSITION AS APPLIED TO ART. BY JOHN V. VAN PEELT, Former Professor of Design and Professor in Charge of the College of Architecture, Cornell University. The Macmillan Company, New York, Publishers. Price \$1.75.

This is a new and completely rewritten edition of the author's well-known "Discussions of Composition," published a decade ago. It has been brought up to date with regard to methods and requirements and it contains much which is of permanent and unchanging interest. Although purposed primarily for the use of students of architecture it can be heartily recommended to all who would cultivate an intelligent appreciation of art. The author deals not alone with composition, but with the basic principle of art, the foundation of all art criticism and appreciation. Furthermore, while he treats chiefly of composition in relation to architecture what he has to say is no less true of other phases of art such as sculpture and painting. The chapters on "Character," "Style," "Color" and "Scale" should be read and reread by all students.

A HANDBOOK OF MODERN SCULPTURE. BY D. CADY EATON, B.A., M.A., Professor Emeritus of the History and Criticism of Art, Yale University. Dodd, Mead & Co., New York, Publishers. Price \$2.00 net.

The purpose of this handbook is to give information other than that which is to be found in guide books for the benefit of travelers who desire to know something concerning the work of modern French sculptors. In compact form are given biographies together with critical comment and some history of the development and progress of the art. We are in this country extraordinarily ignorant of the achievements of foreign artists in modern times, and such books as this supply a real need and should find a ready welcome. The text is accompanied by one hundred and eighty-nine illustrations, which in themselves tell a story both graphic and full of significance.